

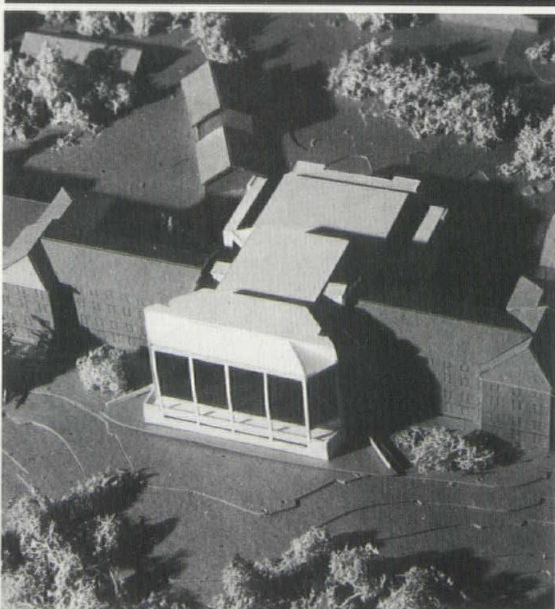
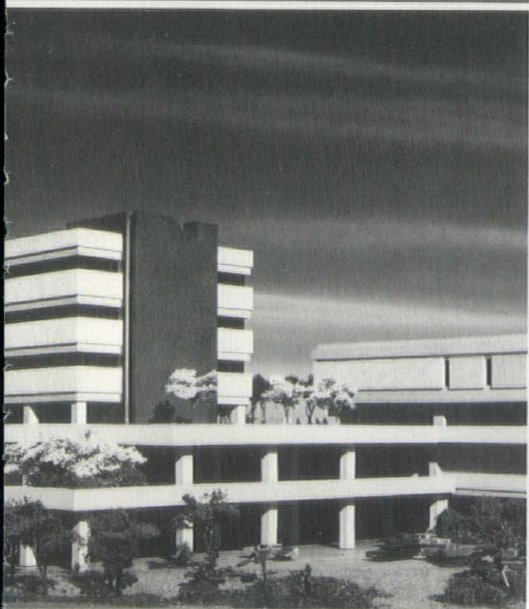
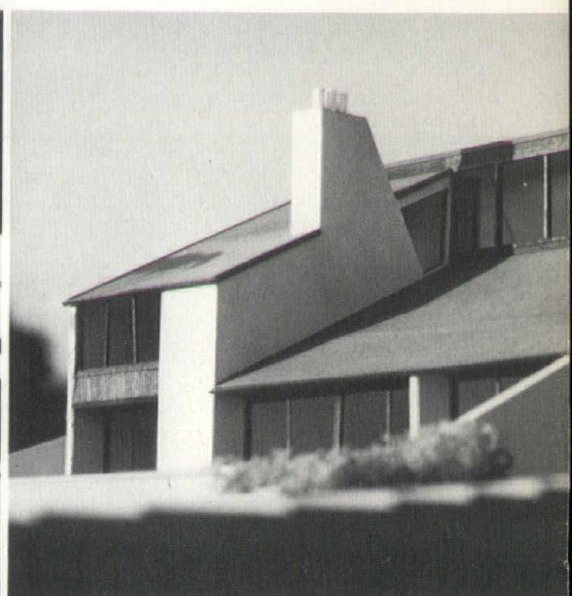
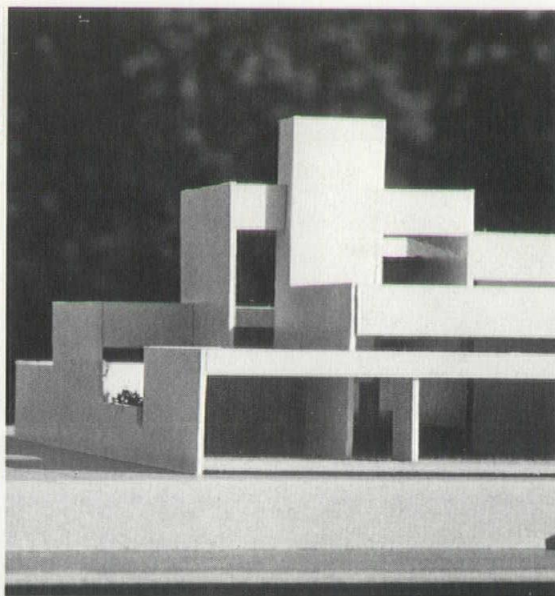
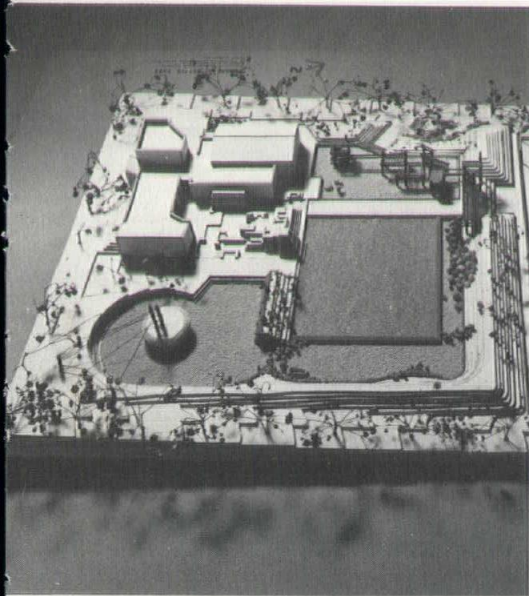
# ARCHITECTURE

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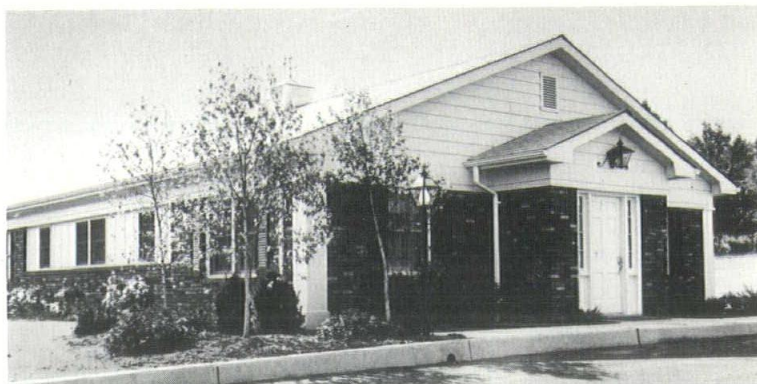
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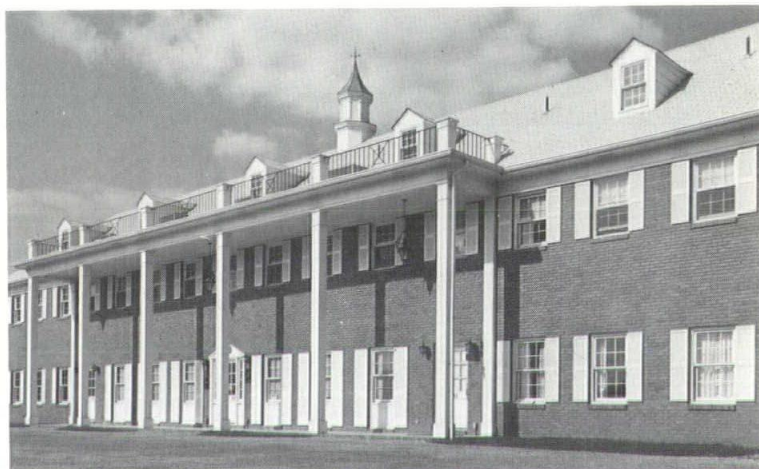
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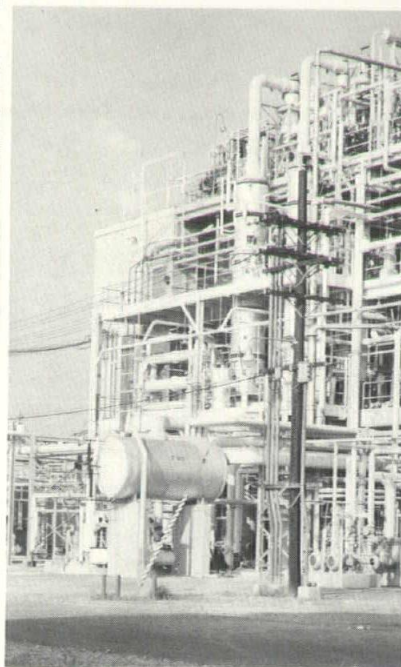
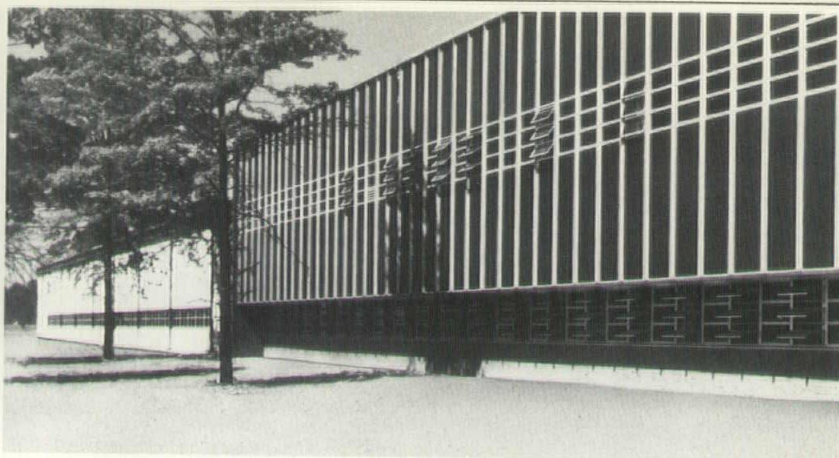


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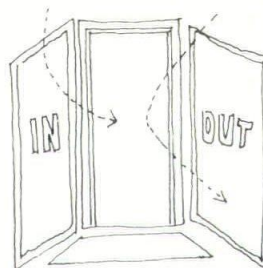
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Printed by Compton Press, Inc.

**ARCHITECTURE new jersey** is the official publication of the New Jersey Society of Architects, a Region of The American Institute of Architects, and is the only architectural publication in the state. The purpose of the bi-monthly publication is to advance an increased public awareness of our visual environment. It carries news, articles and representations of buildings of current interest.

4,200 copies are distributed to every registered Architect in New Jersey, consulting engineers, people in related fields and others whose fields of interest include Architecture, such as leaders in business, commerce, industry, banking, education and religion.

Views and opinions expressed in **ARCHITECTURE new jersey** are those of the writers and not necessarily those of the New Jersey Society of Architects.

Subscription: \$6 per year.

# ARCHITECTURE

new jersey



Volume 4, No. 1

January/February, 1970



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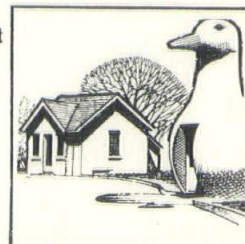
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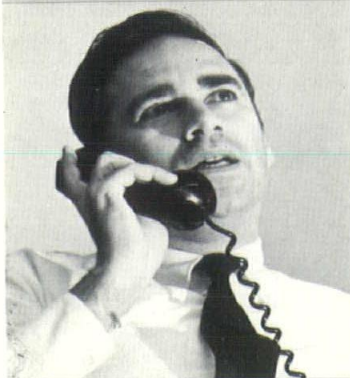
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## As I See It



David R. Dibner, AIA

"We should all be concerned about the future because we will have to spend the rest of our lives there."

— Charles F. Kettering

## Who's Next?

I confess. I love the profession of architecture. I feel very fortunate to be involved in this process of creation and I look forward to many years of rewarding practice.

There is, however, something about the future of my profession which is beginning to bother me more and more. It concerns who will help me in my future practice and eventually who will replace me.

There is a growing shortage of trained architects. I suppose that, to some degree, this is understandable. We are in burgeoning times. The growth of physical plant and facilities keeps expanding. The number of available men is not adequate to meet the demands of the profession. However, what concerns me is where will the new architects come from? Who will fill the ranks and take the reins?

It seems sad enough that there are too few architectural schools. However, what compounds the problem is that **less than one half** of the 2500 who do graduate, go to work in the private practice of architecture. The majority find berths with governmental agencies, large corporations, teaching or research positions or in fields peripheral to architectural practice such as city planning.

Why do these young people, architectural degree in hand, turn away? I am told that the students today feel that the practice of architecture is no longer "relevant". The architect, they state, designing his single structure or planning his complex of buildings for his private or governmental client is not responsive to the greater demands of society at large. His work, they claim, is unimportant compared

to the development of whole neighborhoods or towns or cities. That's where the real action is, the chance to respond to the needs of society through creating environments which will right the wrongs of the past and shape the path of the future. A magnificent goal and planning is an important profession.

But what about architecture? It seems to me that the challenge to design structures to accommodate human functions becomes even more significant in these times. This field now requires practitioners of greater skill and involvement to insure that what is constructed has been designed with mature talent and professional responsibility for the safety and well being of society.

I fear that the overwhelming concern with the general issues will so diminish the ranks in the field of architecture that it is abandoned to the speculative builders and the like whose sole interest is personal profit. I hope not.

I compare this trend in architecture to another field. Suppose most graduates from medical school elected to practice public health to solve the greater problems of epidemics and social diseases. Who then would minister to the sick individual?

I issue this challenge to young people entering the field of architecture. Come join me in the practice of my profession. Help to create new environments and thereby enrich life. Add your involvement, ideas and effort to make the practice of architecture more relevant. The profession needs you.

In return, I promise, both you and society will benefit.



## Problems of Education in 1970

As President of the New Jersey Society of Architects for 1970, I am impressed with the number and magnitude of the problems that face the profession. Like Alice in Wonderland, we have to keep running as fast as we can to stay in the same place. Not only is the world changing, but the **rate** of change is accelerating at a dizzying pace. And architects, notoriously traditional, are desperately trying to maintain traditional standards and values without losing the race.

Education, for instance. A revolution is happening in a child's awareness of his environment. Fifty years ago we knew all about the quaint customs of the Lake Dwellers, construction of wigwams, perhaps the extremities to which the Pharaohs went to conceal the entrances to their tombs — but we had no idea of the source of the water that came from the faucet in the kitchen, or where it went when it left the sink, or particularly what it did to our streams and lakes.

If educators, writers of textbooks, and framers of curricula have not gotten around to taking this first step, perhaps it is up to us. A critical, constructive view of the environment should be encouraged from the age of five to forestall infuriated protest at twenty. Too long has environment been considered a fact of life, too big to be influenced by mere people.

Architects in Philadelphia, New Jersey, California and elsewhere are becoming aware of the need, and this is one of our purposes for 1970.

We architects have not pressed our opportunities with guidance counselors in high schools. Information has been readily available for a number of other professions and businesses, but the mysterious profession of architecture remains a mystery in many schools, and if we don't clear it up, who will? We have made a start and will follow it urgently this year.

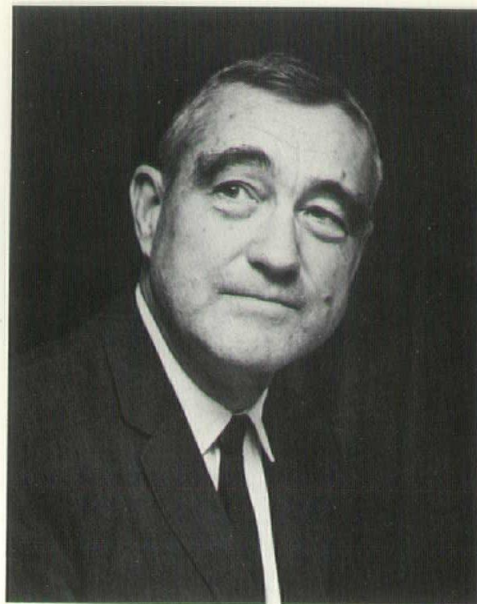
The proliferation of Community Colleges is a tremendous opportunity for architects to promote the education of future draftsmen, field inspectors, architects and planners. Colleges must be assured of the need and assisted with a curriculum, and the result may go a long way toward meeting the pressing requirements of the profession.

At least one more architectural school in New Jersey is absolutely essential. We cannot continue forever as the cuckoo state, relying on others to raise our children for us. To be completely selfish about the matter — the children too often stay in the new nest instead of returning to help with our New Jersey problems.

Scholarships, adult education, the whole field of environment — these must be given urgent attention in our educational activities if the profession is to count as it should.

We all know the problems. We all know many of the solutions. Perhaps 1970 will see their achievement.

**Alfred Busselle, AIA  
President**



Alfred Busselle, AIA





Helen Schneider,  
Executive Director

New Jersey needs a School of Architecture. The evidence for this need continues to mount daily.

A perfect example of how young talent is quickly slipping through our fingers is pointed up in the fact that probably one of the most talented young Architectural students in the country today is from New Jersey . . . unfortunately for the Garden State, he is a fifth year student at Howard University and is working part time in the office of Robert Nash in Washington, D.C.

The young student, Taylor Culver of East Orange, may very well have attended school in New Jersey. However, the state lost a person who has the potential to do great things for New Jersey simply because there isn't a School of Architecture here for him to attend. At present, the only such school in the state is at Princeton and it has a very limited enrollment.

Mr. Culver, who has already made great inroads in changing the Architectural profession, has been written about in many national newspapers and magazines. One such magazine, *Progressive Architecture*, called him "a star, a hero" in its August, 1969 edition.

According to the magazine:

"In the realm of the abstract, men wonder if heroes and stars are made by the moment in which they act; while in the realm of the concrete, it is a wonder to watch the momentous act that makes a star or hero. Within the unlikely context of the AIA Convention, the moment and act coalesced and a star was born. A student star, true, but full-blown, as anyone meeting up with Taylor Culver will attest.

"Taylor Culver, 24-year-old president of the Associated Student Chapters of the AIA and a fifth-year Architecture student at Howard University, came on strong in Chicago. Under

the opposing pressures of radical students on the one side, and liberal (but cautious) architects on the other, Culver managed to hold his own as a firm and understanding leader . . . His uncanny persuasive abilities, which are certainly not hampered by an honest, straight-in-the-eye look from his powerful 6'-6", 260 lb. body, neatly lined up the votes on the final day of the convention for a \$15 million dollar commitment by the AIA to help curb urban ills."

*Progressive Architecture* went on to explain that the Architects attending the convention seemed to feel that Architecture as a profession had done little to make our cities more livable. No one disagreed that this is an inherent part of the Architect's role, stated the magazine.

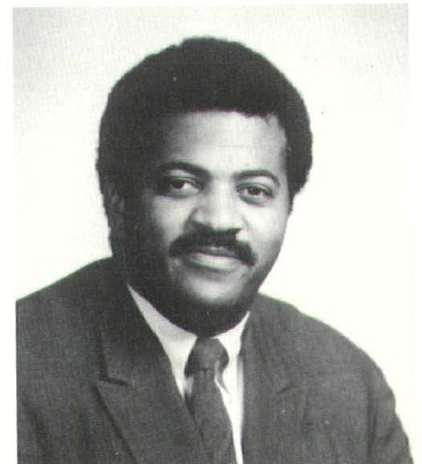
"Being sensitive enough to recognize the Architect's confused dilemma, Culver was practically on third base before he began," the magazine read. "All that remained was for the force of his personality, coupled with some careful wording of the resolution, to bring it all home."

The publication noted that throughout the convention, Culver stressed that Architectural students were going to try a new way of approaching the Establishment — peacefully.

"When he gets his chance, which will be after his fifth year at Howard, he may take up one of the many job offers he received before the convention was over," according to the magazine. "But what he really wants to do is to set up a practice in New York, get involved in bettering the city."

Perhaps if there had been a School of Architecture for Mr. Culver to attend in New Jersey he might have set up practice here. He might have gotten involved in bettering this state.

It's something to think about.



Taylor Culver



# An Open Letter to Governor Cahill

---

Honorable William T. Cahill  
295 West Marlton Pike  
Cherry Hill, New Jersey

Dear Governor Cahill:

On behalf of the New Jersey Society of Architects I want to congratulate you and extend our best wishes for a constructive and satisfying term of office. We hope that you will call upon us for any assistance within our professional competence. I might mention a few of the matters with which we are especially concerned.

**Professional Board.** As you know, this Board is appointed by the Governor to protect the health and safety of the public and to promulgate and enforce the standards of the profession. The members devote an extraordinary amount of time to their duties, with no compensation and very little recognition. Perhaps you could spare a few moments to meet with them and with the officers of the Society to discuss some problems of the profession.

**Urban Troubles.** We have joined with engineers and planners to form the Inter-professional Committee on Urban Affairs, which has been meeting with representatives of Commissioner Ylvisaker's Department of Community Affairs and will have a report in the spring. We have also established a Community Service Committee which will soon initiate the first Community Design Center, in New Brunswick, to assist the poor and underprivileged in their problems of space and shelter. This is a part of a larger thrust being undertaken by the American Institute of Architects in their task force on Social Responsibility. It is now in the beginning stages, but we hope that its influence will be felt during your Administration.

**Legislation.** Our members are interested in developing our relations with the State Government to our mutual benefit. We will have recommendations on pending legislation and would appreciate the opportunity to consult with you on matters affecting our profession.

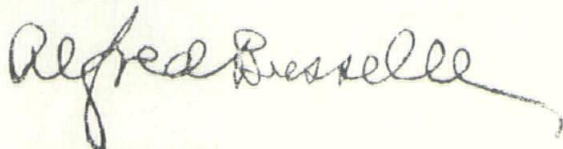
**Architectural School.** As you know, New Jersey has been called the Cuckoo State for relying on other states to provide education for our youth. This is perhaps most flagrantly illustrated by the fact that Princeton has the only Architectural School in the State and that almost all New Jersey architects are being trained in other states. An inevitable result is that these students seldom return and the profession is not being replenished. We ask your assistance in the establishment of architectural training schools elsewhere in the State. I hope to be able to report progress to you later in the year.

I may note other educational activities in which we are active. Greater awareness of environment is essential in school curricula; the opportunities in the building trades and professions should be placed before high schools and community colleges; architectural subjects have been neglected in Adult Schools.

Preservation of our historic heritage has made great strides in the last year or two as far as organization is concerned, but implementation must now be stressed if we are to keep ahead of the short-sighted demolition of irreplaceable monuments.

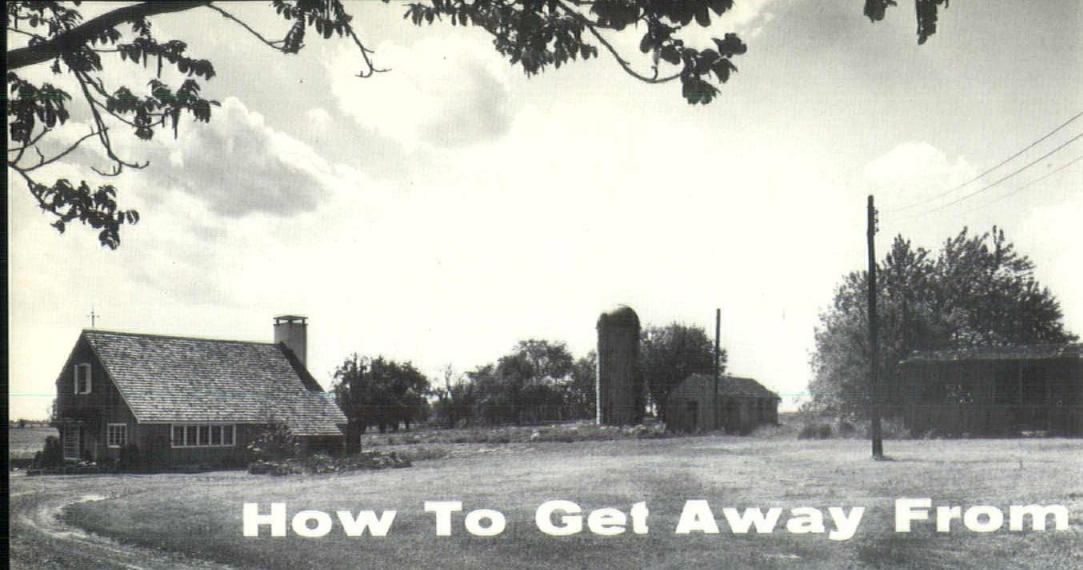
I hope that we will be able to discuss these matters, and that in the meantime you will call upon us for any assistance that we can give.

Sincerely yours,



Alfred Busselle, AIA  
President





## How To Get Away From It All

By Paula Gilliland

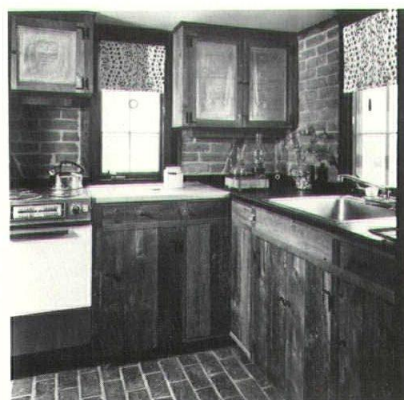
Every creative person needs a place to "get away from it all" says a Princeton Architect who should know what he's talking about.

Almost two years ago, the Architect, William Magill Thompson, began spending afternoons in his newly-built country studio on a farm in northwest Mercer County, near Harborton. Much to his delight, he found that he was not only being creative, he was being twice as productive as well.

"I spend the mornings in my Princeton office taking care of the paper work and then in the afternoons I do my creative work in the country," he said. "It's been great . . . I have time to myself for a change."



Dining-conference table



Bar-kitchen

Mr. Thompson said he considers himself very fortunate to have the country studio.

"All creative people need a place to get away," he said. "They need a place to think things out, to be objective. Too often they're forced to produce when they really don't have the inspiration or the time."

The Architect noted that he only works on one project at a time in his studio.

"Working on one project at a time forces me to concentrate on the problem at hand," he said. "There aren't any other distractions. Whenever I hit a snag, I just take a walk in the woods. When I come back, I generally have the problem solved. I guess this might be called the romantic approach — but it works."

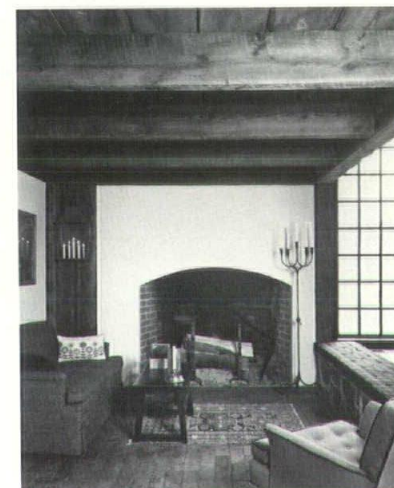
Mr. Thompson, who spends two days a week in Williamsburg, Virginia where he is the Resident Architect, does primarily residential work out of his Princeton and country studio offices, some commercial planning and a fair amount of consulting work. He has been practicing Architecture since 1962.

The idea for his country studio came about soon after he and some friends purchased the Mercer County farm in 1965. The purchase had been made as a long-term investment or as possible open space contribution.

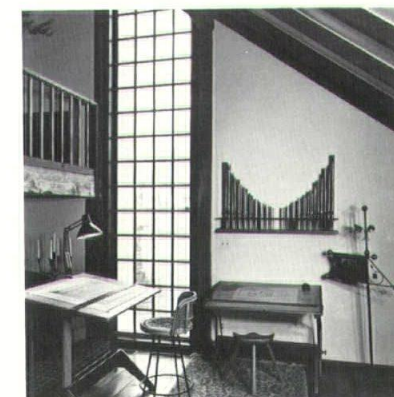
"At that time, the land had not been farmed actively for about four years, and the barn and farm buildings were in varying states of disrepair, if not downright disintegration," recalled Mr. Thompson. "About six months later I became captivated by the tranquility and beauty of the country. At the same time, I was becoming frustrated by my inability to get anything accomplished in my Princeton



Sleeping balcony



Informal conference, or hearth area



Drafting corner





View of terrace



Spiral stair

office because of constant interruptions. I found myself having to work before breakfast, after dinner and on weekends."

It was then the Architect decided to build a "hideaway" with the fine timbers and weathered siding from the barn and wagon shed.

"Since the location is only about 20 minutes from my Princeton office, I knew it would be a convenient spot for a country studio," he said. My privacy would be both guaranteed and controlled. Without telephone distraction, I and selected assistants could work in peace and creative solitude — something missing in today's frantic environment."

"I waited almost a year to start construction because I wanted Mr. Merrill Lockwood of Flemington as my general contractor," he said. "I was willing to wait because he was the person I wanted . . . Mr. Lockwood is indeed a master builder with great design sensitivity. He and his crew of able craftsmen and sub-contractors interpreted my desires perfectly, in many cases with on-the-job design supplanting that which was on paper. The building profession needs more men who take this kind of pride in their work."

Needless to say, Mr. Thompson's country studio has proved to be all that was hoped for and more. He spends mornings in his Princeton office taking care of the paper work and afternoons in the country, where tranquility and beauty prevails.

"I am often asked to describe the hardest part about designing," he said. "I reply that the hardest part is picking up the pencil and doing it. If you're in a quiet country studio, it's a lot easier to sit down and pick up that pencil than when you're in a frantic city office. I wholeheartedly recommend this approach to all creative and sensitive individuals, especially those who are trying to preserve a quality environment."



Exterior from northeast





William L. Slayton, AIA

## Slayton Heads AIA

William L. Slayton, 52, former president of Urban America, Inc., has been appointed executive vice-president of the American Institute of Architects. Mr. Slayton was executive vice-president of Urban America for three and one-half years before recently being named president. Urban America is a private, non-profit, national organization committed to improving the social and physical environment of the nation's cities.

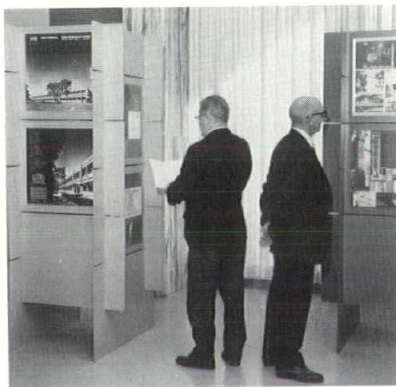
Prior to joining Urban America, Mr. Slayton served five years as commissioner of the Urban Renewal Administration of the Housing and Home Finance Agency. Prior positions included redevelopment director of the National Association of Housing and Redevelopment Officials; vice-president for planning and redevelopment for Webb and Knapp, Inc., and planning partner of I. M. Pei & Partners.

He holds AB (municipal government) and MA (public administration) degrees from the University of Chicago and has written extensively in the field of urban renewal. He is chairman of the Board of Directors of the National Housing Research Council, and a member of the Board of the Washington Planning and Housing Association, the Potomac Institute, the National Housing Conference, and Arena Stage. He is a member of the American Institute of Planners, American Society of Planning Officials, and the National Association of Housing and Redevelopment Officials.

## Travelling Exhibition

A graphic Exhibition, entitled "Architecture and Environment" is making its way around the State of New Jersey.

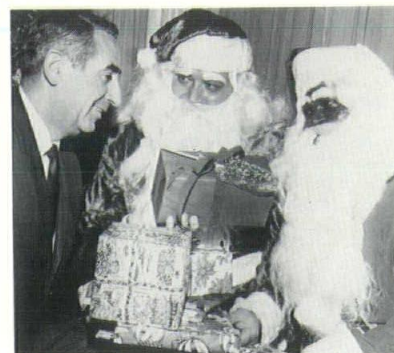
This exhibition is sponsored by the New Jersey State Council on the Arts as part of its "State Arts Council Touring Arts Exhibitions", which are scheduled to be shown at libraries, schools, galleries and other facilities in areas throughout the state where such exhibitions are not generally available. "Architecture and Environment" has been assembled by the New Jersey Society of Architects



and is composed of architecturally significant buildings designed by New Jersey Architects.

The Exhibit is divided into two sections. One section consists of buildings selected for awards at the Architects' 1969 Convention held in October in Atlantic City. The second section consists of buildings chosen by the jury and, while not award winners, were considered to be sufficiently significant to be included.

The Travelling Exhibition was made possible by a grant from the N.J. State Council on the Arts. In February it will be shown at the Highland Park High School, in March at the Cumberland County Library in Bridgeton, in April at the Cumberland County College in Vineland, and the State House in Trenton, in May at the Cherry Hill Public Library.



Harold D. Glucksman, Charles Michenfelder, Roger Pollard

## P. C. Christmas Party

Maplewood, N.J.—Three north Jersey hospitals divided more than 300 children's gifts, which served as admission tickets to the annual Yuletide party, sponsored by the New Jersey Chapter of Producers' Council, at Chanticleer in Millburn.

Producers' Council members and their architect/engineer guests handed in their gaily wrapped presents to two Santas in the lobby of Chanticleer. Playing the role of Santa were Charles Michenfelder and Roger Pollard, both of the Merchant & Seidel, A.I.A. firm in New Brunswick.

Recipient hospitals for the gifts were identified by Producers' Council president, Clark Walter Jr., of Bloomfield as:

St. Mary's Hospital, Passaic  
North Hudson Hospital, Weehawken  
Beth Israel Hospital, Passaic

Walter said that recipient hospitals were rotated each year in order to secure the "broadest possible geographic and religious representation."



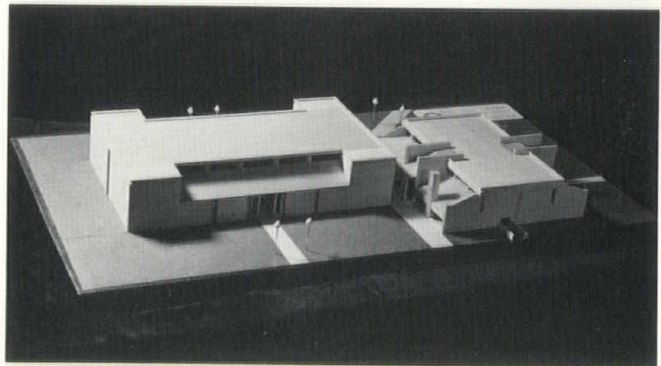
## Murphy & Smith ARCHITECTS PLANNERS

53 East Main St. • Moorestown • N.J.

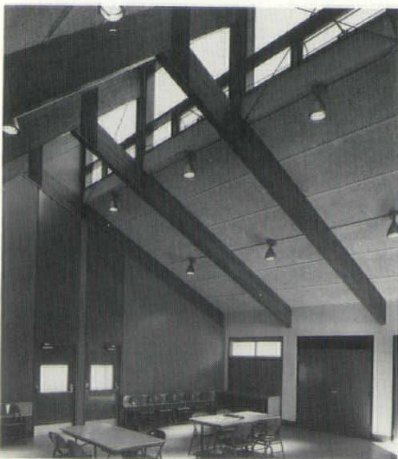
David B. Murphy AIA and Sidney Scott Smith AIA practice architecture and planning through comprehensive services designed to free the building client from the numerous administrative responsibilities connected with his program.

Services range from land use planning to individual building design to interior decorating, and include feasibility, financial, and location studies, land assembly and financing, construction management, and landscaping.

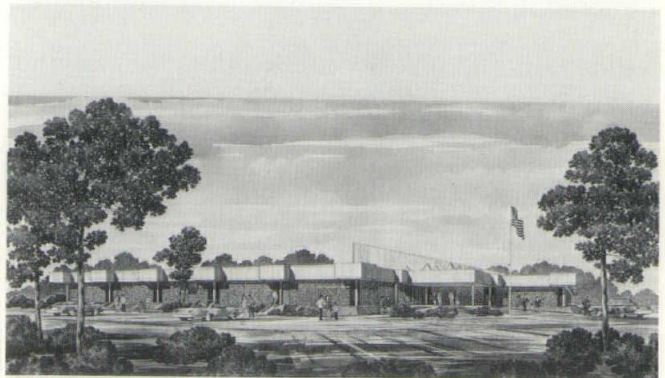
The two partners believe that in order to attain its full potential, every project must have functional design, positive cost control, and accurate scheduling.



Community Center,  
Typical Study Model



Recreation Center,  
Moorestown, New Jersey



Library, Burlington County, New Jersey  
Alexander Ewing, AIA, Associated Architect



Why have we let time and "progress" steal the charm of our old towns?

Why are our great buildings, our past, disappearing? ("How will we know it's us without our past?" — John Steinbeck)

Why are there still utility poles parading along miles and miles of

our city streets?

Why does it take us forever to drive a few blocks at rush hour?

Why are most store signs badly designed or in need of paint? And why must they hang over the sidewalk?

Why is our beautiful country growing uglier every year?



# why?



Why not team-plan (city officials, women's groups, architects and merchants working together) to renew our older neighborhoods?

Why not save and restore our historic buildings — and our identity?

Why not get wires underground and out of the way, rather than lacing them through the air?

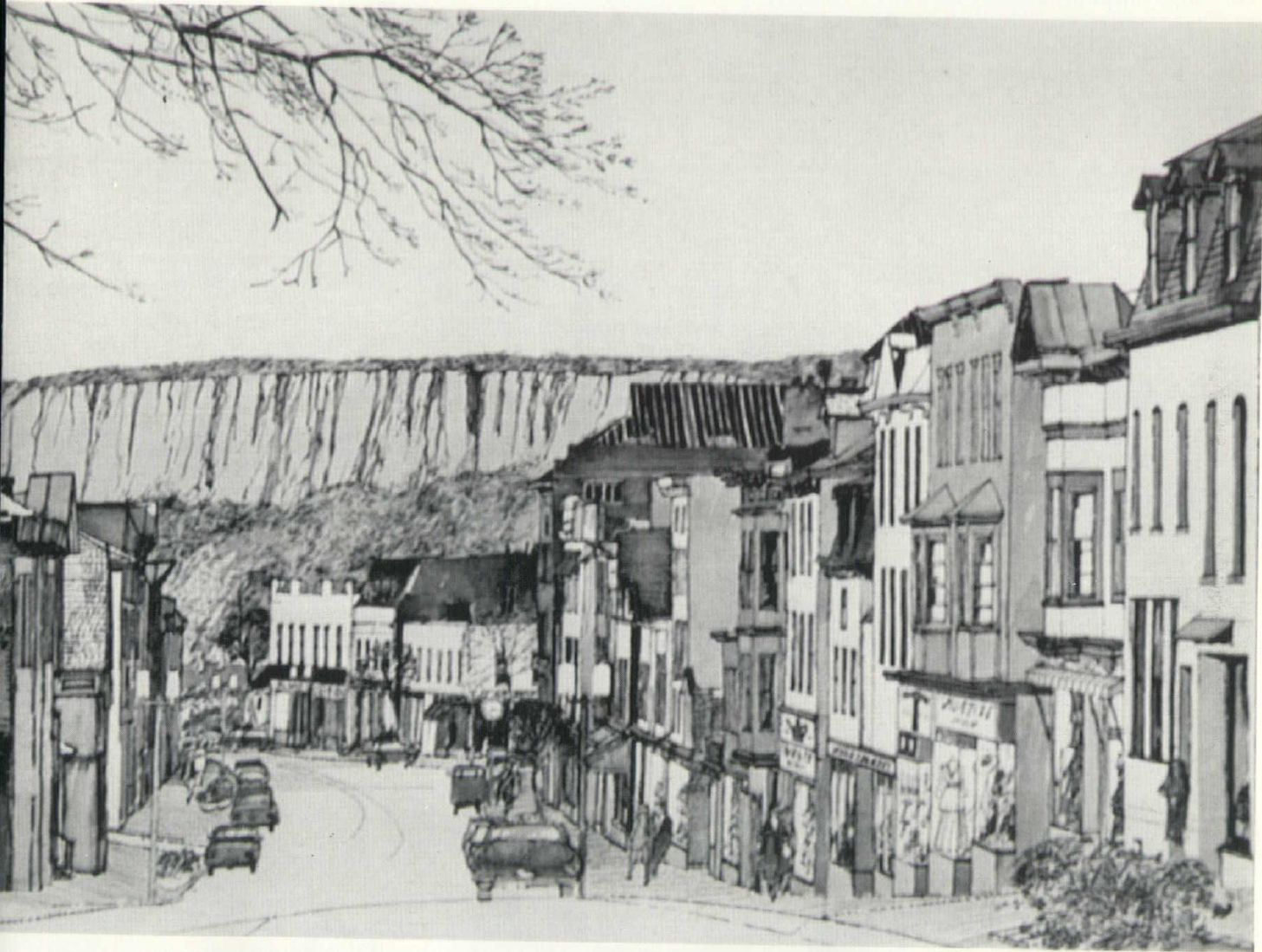
Why not more controlled traffic lights and one-way streets?

Why not ask local artists to design signs and help coordinate building colors?

Why not an America for our children's children more beautiful than it is today?

Why not, America?

AIA/American Institute of Architects



# why not?





## Architectural Awards 1969

We are pleased to present in this issue the award winning projects in the "preliminary" category, selected by the Awards Jury at our 1969 Convention.

**Architect:**  
**Valdemar H. Paulsen, AIA**  
**Jersey City, N. J.**

**Structural Engineer:** Ingvald L. Moe  
**Mechanical Engineer:** Kelly & Morris  
**Site Engineer:** Donald Ferlow  
**Photographer:** Kenneth Licht

### **Site**

A restricted, urban triangular site with major portion 40 feet below main street level.

### **Program**

Design Public Safety Center including Police and Fire Headquarters, Municipal Court Facilities, Communications Center, Data Processing and Record Center, Court Complaint Bureau, Violations and Traffic Bureau and Emergency Operating Center for Civil Defense.

### **Design Solution**

Two buildings, a Police and Fire Headquarters and a Municipal Courts Building with common facilities connecting both below Plaza level. Upper floors of Police and Fire Headquarters

house Administrative Offices. Upper level of Municipal Courts Building contains court rooms and related facilities. Steep sloping site is used to advantage by housing an important Communications Center and Emergency Civil Defense areas in underground concrete spaces that provide fallout protection.

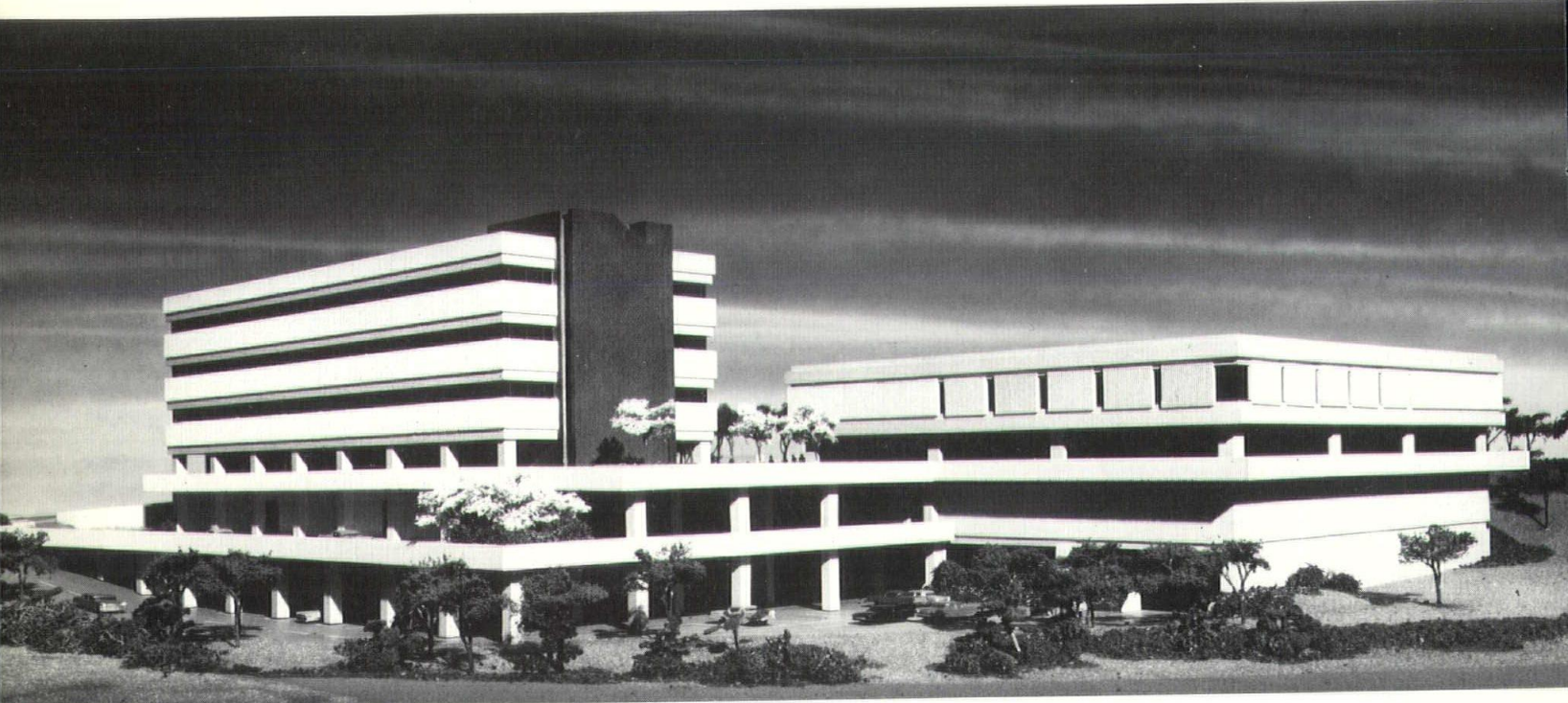
Parking facilities on lower two levels.

The entire complex creates a dignified civic space that works well with the topography and takes into consideration the alignment of the street in an interesting way. The horizontal lines are a refreshing thing today.

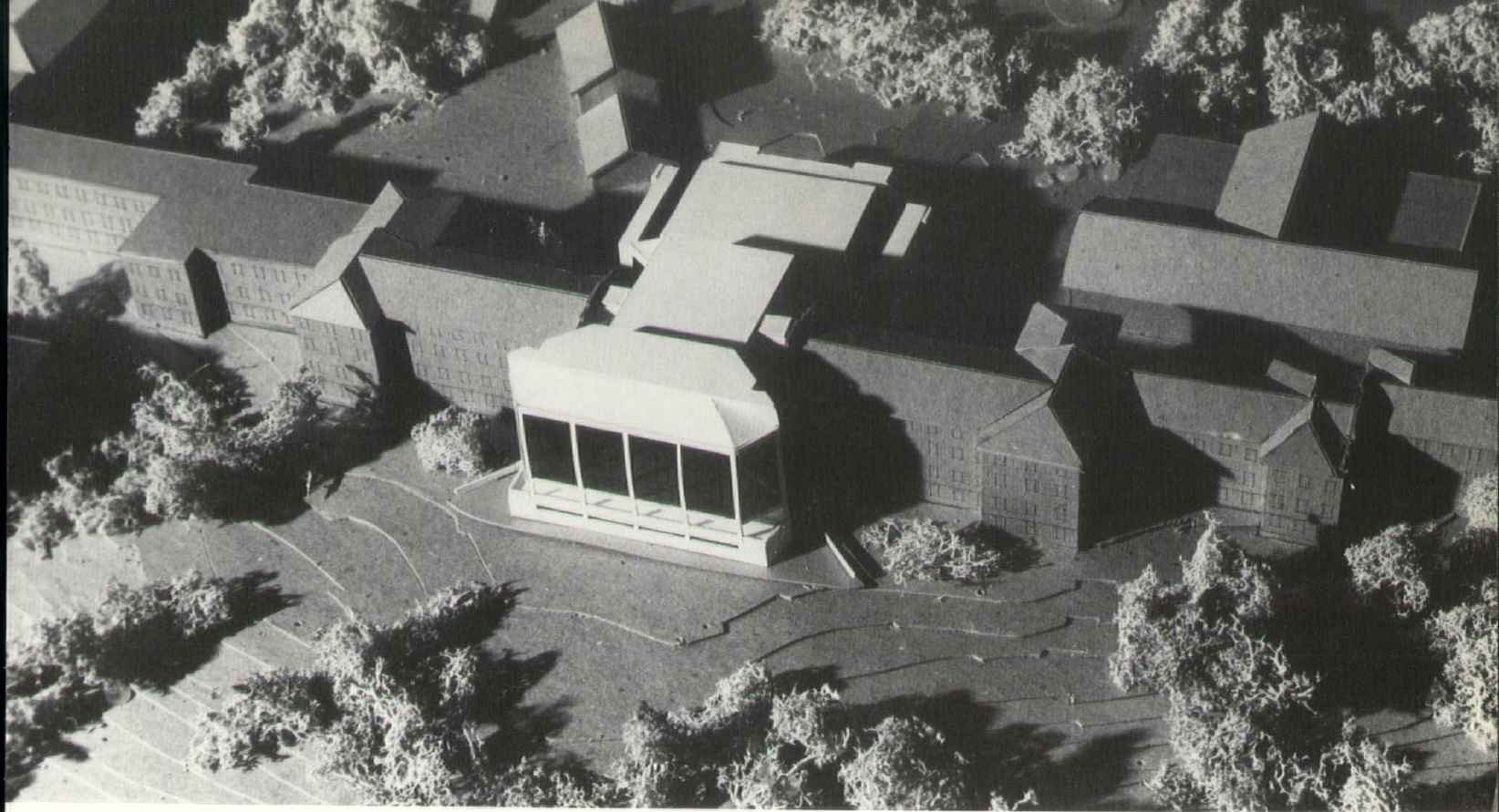
**The Jury**

## **Public Safety Center**

**Jersey City, N. J.**







## Center Main, Trenton State Hospital Administration Building

Trenton, N. J.

Following a feasibility study, the decision was made to demolish and replace the 120 year old Center Main Building at Trenton State Hospital with a new building housing administrative, educational, staff and patient facilities. Located within the limits of the original site between two major sections of the hospital, the new building must continue to serve as circulation hub of the hospital. In addition, the new building will replace the symbolic identifying center of the complex.

Administrative functions are concentrated in the five-story section of the building, taking advantage of excellent views toward the Delaware Valley, while large volume spaces and

areas requiring service are located in the three-story section. All occupied floors to the adjacent hospitals are connected by direct connecting corridors which compensate for varying floor levels in the existing buildings. Major systems of the building include a fireproofed steel frame, masonry and aluminum curtain walls, and a high velocity dual duct HVAC System.

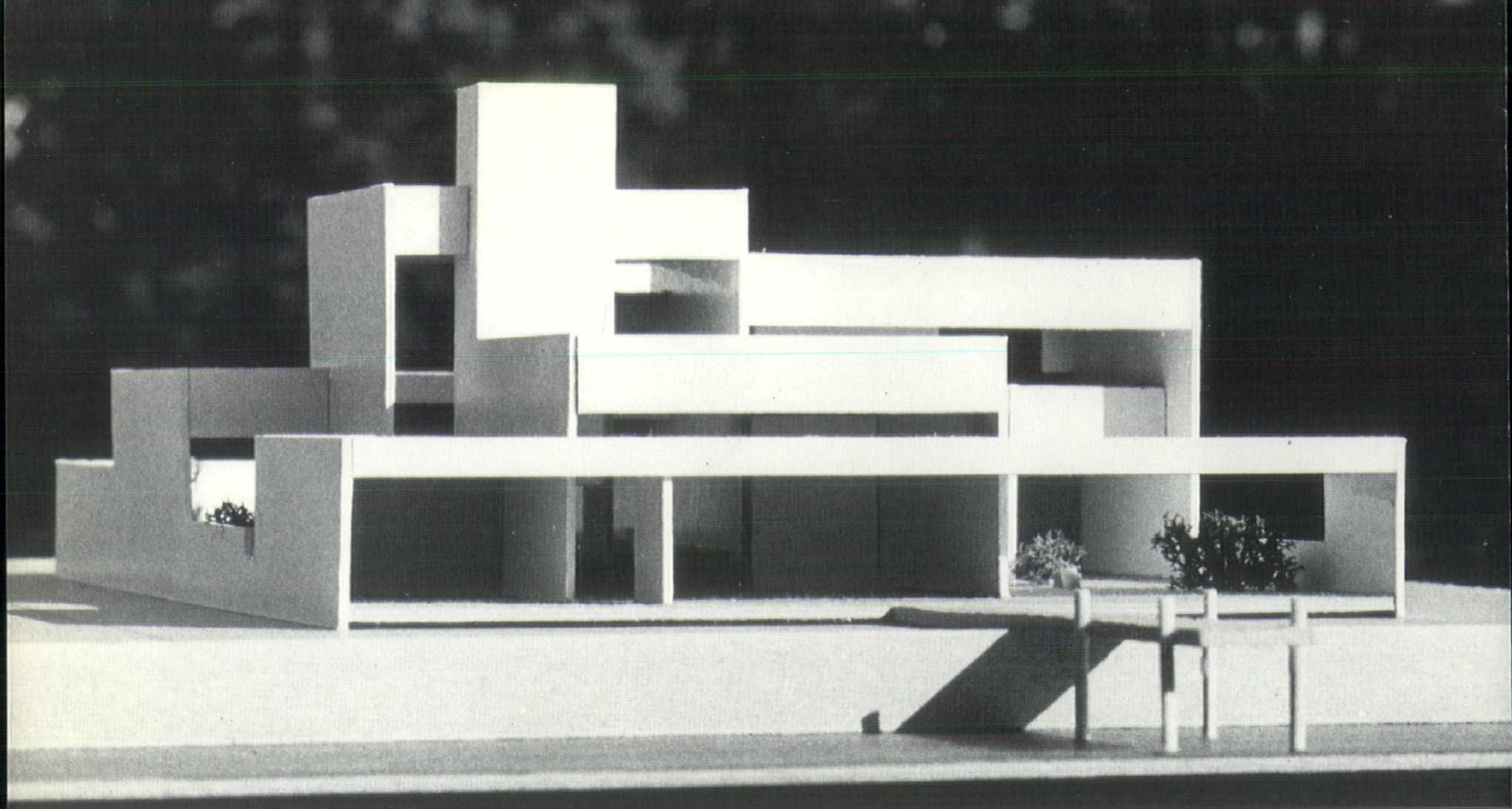
This is a sensitive way to add to an older building. It is a tough job but well done here. It breaks up a dull group of buildings with an emphasis on center.

The Jury

**Architects:**  
**Diehl-Miller-Busselle,**  
**Members of UNIPLAN**  
**Princeton, N. J.**

**Structural Engineer:**  
**Paulus and Sokolowski**  
**Mechanical & Electrical Engineer:**  
**Tectonics Associates**  
**Photographer: Matt Sinclair**





## The Reade Residence

West Point Island, N. J.

16

**Architect:**  
**Paul Fortune Losi, AIA**  
**Toms River, N. J.**

The Reade residence is a home for a family of four on a small waterfront lot with equal emphasis on maximum privacy from neighbors on both sides and a magnificent view of Barnegat Bay. Built up to the setback lines on all 4 sides, 100% of the available lot area is utilized. Parallel masonry walls are used to screen out the neighbors and frame the view at the same time. All walls facing the view are glass; all walls facing neighbors are solid. Each room has a view and opens on to an intimate courtyard or deck without sacrificing its privacy. The parallel concrete block walls, carried on piles, are of varying height. 5 floor levels

and 6 roof planes overlap and link together a great variety of interior and exterior spaces. The sequence of spaces, from street to bay, is an obvious manipulation of spaces intended to stimulate an awareness of the water.

---

This house is a first rate answer to a tight site. It achieves privacy with very simple means. It has an interesting variety of spaces and responds well to the elements. It is an interesting job. The relationship of the house to the street and water is good.

**The Jury**



The site for this house is an open field on a hill overlooking a valley to the south with a small river at its base. The program called for a home for a retired couple whose children and grandchildren would come to visit from time to time. The house opens to the south and its light scoops, or "sails" bring south light into every area. It protects itself from the north with a window-less roof set into the hill. To enter, one must penetrate the hill.

#### **Materials**

White stucco and cedar shingles with bronze-tinted glass. The landscaping is pasture grass.

---

This house is consistent in all its parts and well suited to its hillside site. There is a pleasing simplicity of materials. The building is tastefully composed.

**The Jury**

**Architect:**  
**J. Robert Hillier, AIA**  
**Princeton, N. J.**

**General Contractor: Robert Rochelle**  
**Structural Engineer:**  
**Paulus and Sokolowski**  
**Mechanical Engineer: Henry Gieseler**  
**Photographer: James Deininger**  
**Model by: Metin Celik**

## **The Epstein Residence**

**Gladstone-Peapack, N. J.**







#### **The Site**

200' x 360' in a dense residential-manufacturing area, 2 nearly level plateaus; the lower paved, the upper containing a block building. Pipe equipment, bare earth, grass, and chain link fencing.

#### **Design Solution**

An enclosure of earth work to replace chain link fence, grassy slopes to the neighborhood. Connect existing tennis court and new sunken play area. Building expansion stretched along traffic for separation between children and traffic.

Supervisor's office at intersection of

building wings for visual control in 4 directions.

In lieu of swimming and gymnasium facilities; an integrated design of violent water in vigorous forms, and night lighting and people heaters for prolonged usage into the night and through cool weather.

The manipulation of earth forms and their integration with the building and play spaces seem likely to be attractive for kids. The presentation is very successful.

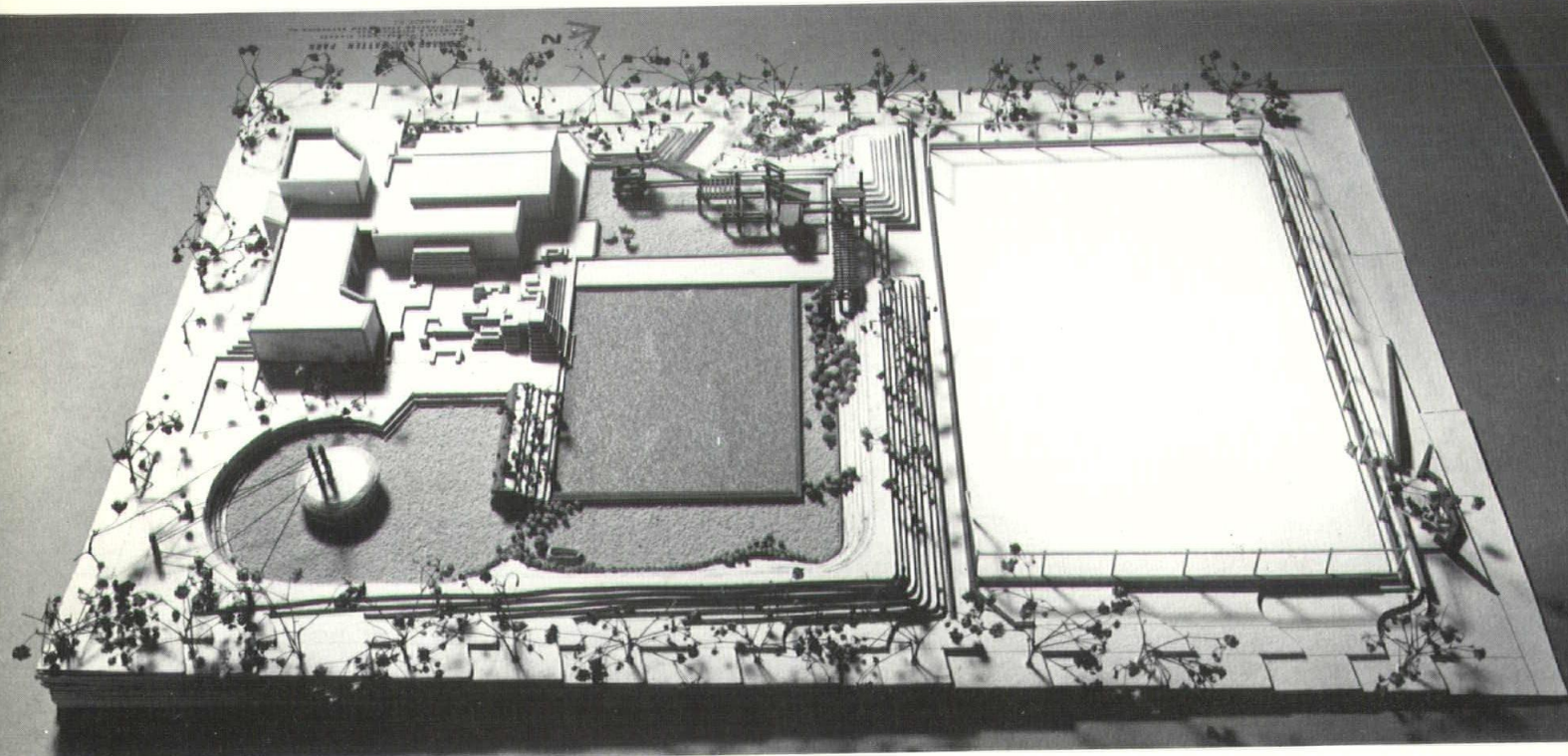
**The Jury**

**Architect:**  
**Raymond Heinrich, AIA**  
**New Brunswick, N. J.**

**Photographer:** Stan Harris  
**Design Collaborators:** Doug Brooks  
S. McGarty  
Nick Dines

## **Edward J. Patten Park**

**Perth Amboy, N. J.**







General Joseph W. Revere House, built 1854

# The Willows

By James S. Jones, AIA

New Jersey's Architectural Heritage

Fifth in a series

**The Willows**, the residence of Miss Caroline Foster, on the North side of Mendham Road (Route 24) just beyond Morristown, was built in 1854 for Lieutenant Joseph W. Revere (later Major General), a grandson of Paul Revere of Revolutionary fame. The house is one of New Jersey's finest examples of the style variously known as "Hudson River Gothic", "Carpenter's Gothic", and Gothic Revival. The siding is painted mustard yellow with maroon trim.

Of particular interest is the highly perfected landscape design which relates the house beautifully to its site by means of the carefully located groups of fine trees and the park wall and arched gate which link the main house with the farm group and the pond beyond.

Inside the house of special interest are the walls which were painted by Lt. Revere himself after the fashion known to the French as "trompe d'oeil." The dining room is described

in this account: "The background was of pale green outlined with simulated wood grained to match the wood-work. The ceiling was painted to represent oak cross beams. On entering the room from the sitting room, the first panel on the left represents a brace of life-sized hare, while over the door is painted a stag's head with a garland of flowers around his neck. On the next panel he painted a wild duck and then a life-sized wild turkey. Beyond the windows comes a panel of two rabbits, hanging together with quail and partridge. A grape vine in full fruit, of purple and white grapes, seemingly enters the room through the east wall and falls in graceful loops across the top of panels on two sides of the room. In a small panel, between the door to the front hall and the windows, is painted a bracket shelf containing many varieties of French bread. The last panel features a day's catch, represented by a large fluke, cod fish and numerous varieties of trout. A fish net is draped over the

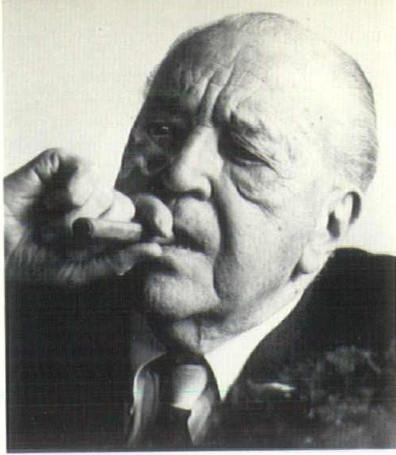
whole. Over the doors, leading to the sitting room, were painted many kinds of canned goods, oysters, lobster, etc., which must have been a luxury at that time; also a platter on which a boar's head was ready to be served. The chef-d' oeuvre over the mantel was a still life representing two shelves: the first containing vintage wines and a platter of oysters on the half shell; on the top shelf exotic fruits and flowers. Topping the whole was a ribbon with a motto 'Praise God From Whom All Blessings Flow'."

An added item of interest is that the house was rented about the year 1874 to Francis Brett Harte, the well known American writer whose novel "Thankful Blossom" was set in the adjacent countryside.

"The Willows" has been designated an historic site of unusual architectural and historical interest by the State of New Jersey.

\*Quoted from "Washington Valley" by Barbara Hoskins et al. Morristown 1960

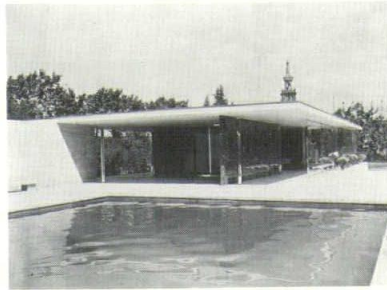




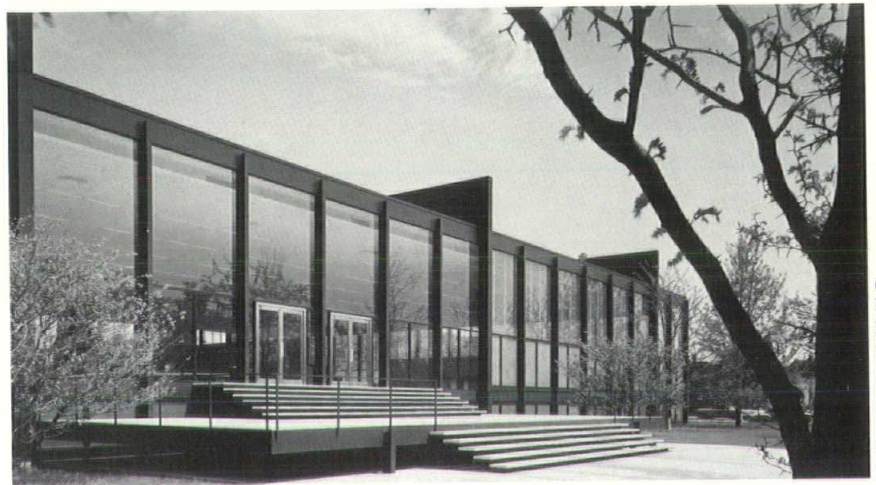
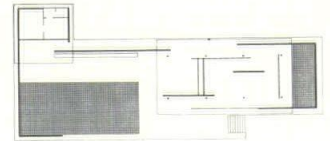
# Mies van der Rohe, Master Architect 1886 - 1969

By Thomas R. Flagg

When Ludwig Mies van der Rohe died on August 17, 1969, one could not help feeling that we were now on our own. The clarity of his vision through teaching and example had ushered in the new era in architecture. His work possessed a rational objectivity and refinement which was universally applicable and timeless as well as technologically innovative. Mies was born in 1886 in Aachen, Germany, where he apprenticed in his father's stone mason trade with less than a high school education. This experience in construction was to instill in him a profound respect for the nature of building materials. Later, while working as a draftsman in the office of Peter Behrens with Walter Gropius and Le Corbusier, Mies developed his concern for the fine detailing of those materials which the new technology had introduced. He became familiar with the neoclassic works of Schinkel which was to show up in his own buildings in their exquisite proportions, well-defined rhythm and scale, and universally applicable purity of form. His attention to honesty of structural expression was reinforced by seeing this discipline underlying the projects of H. P. Berlage in Holland. In 1919 Mies startled the architectural world with his sketch for a skyscraper sheathed entirely in glass, the "skin" enclosing and protecting the "bones" of the structure. His brick country house project of 1923 showed the influence of both the Dutch De Stijl group and Frank Lloyd Wright with its dynamic opening of interior space by means of extended wall planes, much like a Mondrian painting in plan. Many historians still regard his Barcelona Pavilion of 1929 as his masterpiece. All would have to agree that it was the single most influential work of architecture in the modern movement. A year later he was appointed Director of the Bauhaus, but political interference forced



German Pavilion, Inter. Expo., Barcelona 1929



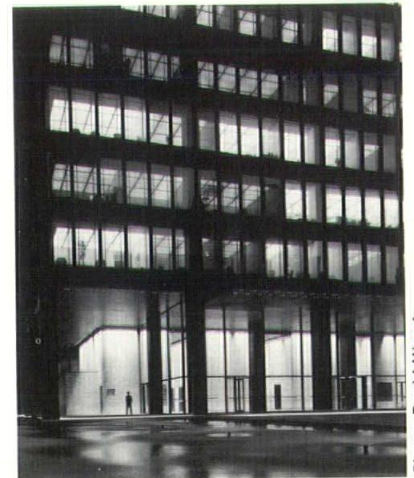
Crown Hall, I. I. T., Chicago 1956

Photo: Bill Engdahl, H-B



860 Lake Shore Dr. Apts.,  
Chicago 1951

Photo: Richard Nickel



Seagram Building,  
New York 1958

Photo: David Hirsch



him to close it after only three years. In 1938 he came to the United States to head the Department of Architecture at I. I. T.

Mies flourished in America. His master plan for the I. I. T. campus and treatment of such buildings as Crown Hall sounded the clarion of his philosophy "less is more." His 860 Lake Shore Drive apartments were so highly regarded as to generate similar projects as far away from Chicago as Newark, N. J. In 1958 Mies and Philip Johnson stemmed the tide of mediocre wedding-cake office buildings in New York with their bronze and glass clad rectangular tower set far back on a raised plaza. The Seagram Building is a testimony of Mies's concern for his fellow man. This has been recognized by the numerous honorary degrees and gold medals showered upon him, including that of the American Institute of Architects. But these rewards came far too late to this self-effacing and highly disciplined leader of his profession. Mies was absolutely dedicated to his architectural philosophy of order, clarity and truth, which is best understood from his buildings and typically laconic pronouncements, several of which follow.

"Architecture is the will of the epoch translated into space . . . It must be understood that all architecture is bound up with its own time, that it can only be manifested in living tasks and in the medium of its epoch. In no age has it been otherwise." 1924

"True education is concerned not only with practical goals but also with values . . . It must lead us from chance and arbitrariness to rational clarity and intellectual order. Therefore let us guide our students over the road of discipline from materials, through function, to creative work." 1938

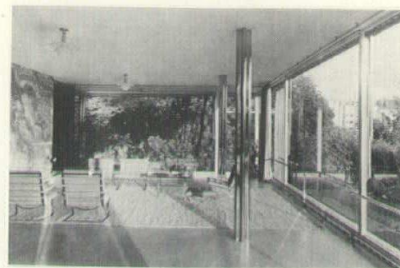
"Nothing can express the aim and meaning of our work better than the profound words of St. Augustine — 'Beauty is the splendor of Truth'." 1938

"Wherever technology reaches its real fulfillment it transcends into architecture. It is true that architecture depends on facts, but its real field of activity is in the realm of significance." 1950

"I believe that architecture has little or nothing to do with the invention of interesting forms or with personal whims. I believe architecture belongs to the epoch, not to the individual; that at its best, it touches and expresses the very innermost structure of the civilization from which it springs." 1963



Tugendhat House, Brno, Czechoslovakia 1930



Colonnade Park Apts., Newark 1960

Photo: Newark Star Ledger

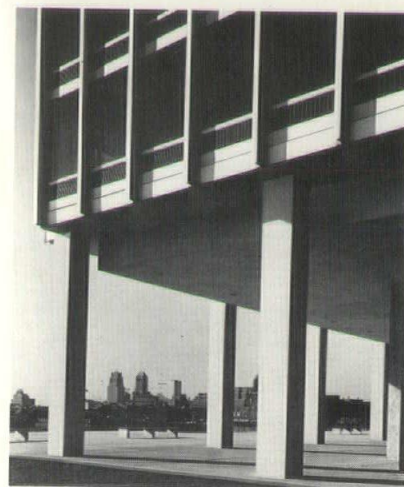
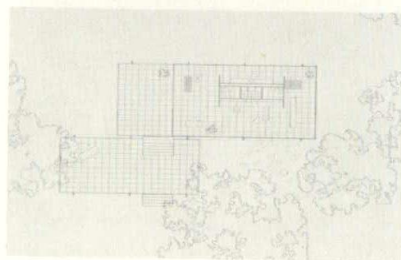


Photo: Fairfax, Inc.



New National Gallery, Berlin 1968

Photo: Reinhard Friedrich



Farnsworth House, Plano, Illinois 1950

Photo: Hedrich-Blessing

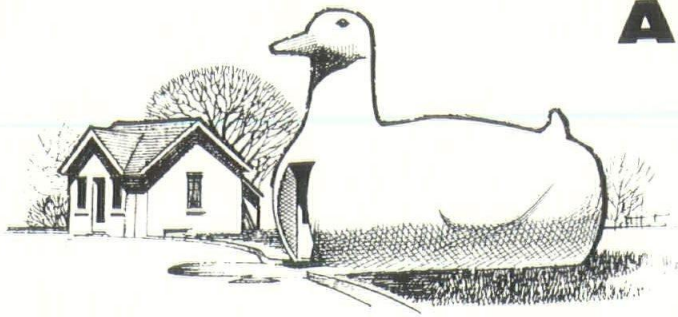


Photo: Bill Hedrich, H-B



# What Kind Of A House Is That?

By Paula Gilliland



One of the major thrusts of the New Jersey Society of Architects this year is to focus on education and to make people more aware of design and their environment.

New Jersey author Harry Devlin has given this educational program a significant boost by recently writing his second book on Architecture, "What Kind of a House Is That?"

Published by Parents' Magazine Press, this new publication is just as illuminating and enjoyable as his first Architecturally-oriented book, "To Grandfather's House We Go".

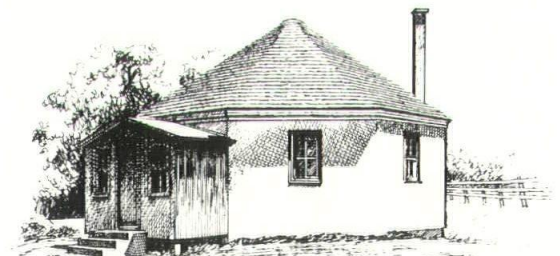
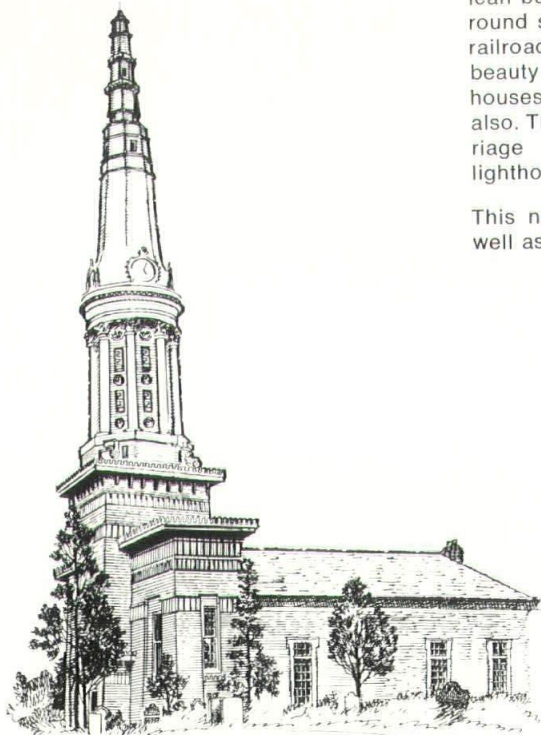
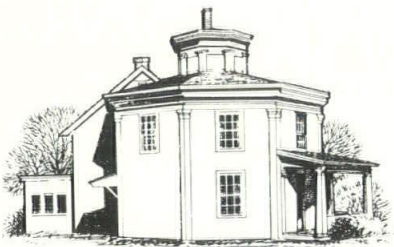
Through the use of detailed oil paintings and illuminating text, "What Kind of a House Is That?" gives printed rebirth to such wonderful early American buildings as a carriage house, a round school house, a gazebo and a railroad depot. The architectural beauty given to early utilitarian houses are illustrated in his book also. They include a gatehouse, a carriage house, an ice house and a lighthouse.

This new book, which entertains as well as educates the layman, consists

of a series of 22 illustrations of early American houses (some unusual, some utilitarian) and one-page descriptions of the Architecture and the style. Starting right out with An Elephant House (American Eccentric) and ending with a Fire-Engine House, the author has outlined not only the Architecture but also the history of the houses that are distinctly American.

Through both of Mr. Devlin's books, the layman gets an armchair tour of some of the more Architecturally interesting, though sometimes eccentric, houses built early in this country. He may never again pass a house without wondering about the Architecture. Now that the author has taught him to notice the "unusual", he'll also begin to look at the "usual".

Along with Architecture and history, "What Kind of a House Is That?" brings to the reader a bit of nostalgia by describing America's former way of life. We still see carriage houses, gatehouses, depots, outhouses and country schoolhouses, but they are no longer being built. What is left of them is probably all there ever will be.







The Mansard Depot in Hopewell, N.J., which is illustrated in the book, points up the tremendous role the railroads played in American life. The railroad station was the hub of activity. It has since been replaced. In the book, Mr. Devlin explains that America's finest architects were retained to build railroad stations . . . "Depots in the Gothic, Mansard, Italiane, Romanesque, Shingled, Renaissance, Tudor and other styles made rich contributions to the personalities of America's cities and towns."

Another part of the vanishing American scene illustrated in the book is the Continuing Barn. Seen mostly in the New England states, these houses and their connecting barns are steadily being reduced by age and fire and are forbidden by law to be replaced.

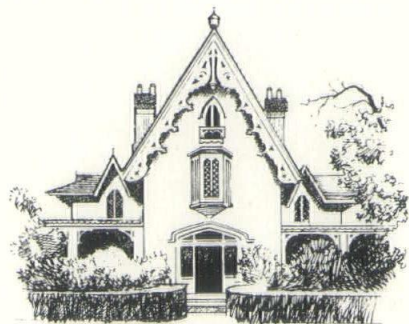
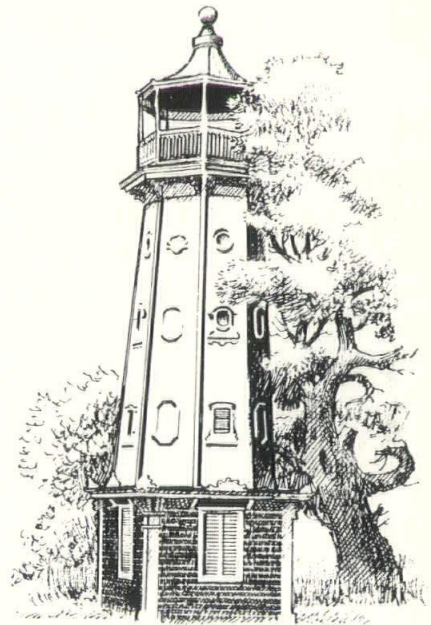
Throughout his book, Mr. Devlin refers to houses that are both "classic" and "romantic" styles of Architecture. He explains that most buildings are, for better or worse, cultural expressions and that by understanding the meaning behind the symbols of Architecture, we can vastly increase our understanding of ourselves and our history.

At the end of the book, the author is undoubtedly being somewhat prophetic when he writes:

"There is considerable evidence that we are entering a new romantic era. Once again young men are wearing long hair while their elders are gingerly toying with beards, sideburns and moustaches; symphony orchestras are being conducted in bravura style; . . . the classical, international mode of architecture is grudgingly yielding to warmer and more humanistic creations; a new interest has grown in the pseudo-sciences such as astrology . . . A backward glance at the old romantic era will give us some insight to what lies ahead."

Is Mr. Devlin suggesting that we are indeed entering a new age of American Architecture?

ABOUT THE AUTHOR: Mr. Devlin has done a number of books for Parents' Magazine Press in collaboration with his wife, Wende. In addition to working in the art field he lectures on art at the college level. He lives with his family in Mountainside, N.J., not far from Elizabeth where he was born and raised.





# Addenda



Goettelmann



Grad



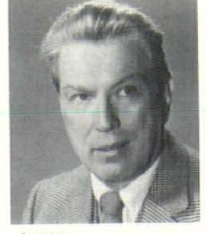
Hill



Litwack



Hacker



Jones

**Louis Heyer Goettelmann**, AIA, has been reappointed to another 5-year term on the Haddonfield Board of Adjustment for Zoning. In September, Commissioner Robert A. Roe of the Department of Conservation and Economic Development appointed him to the N. J. State Review Committee for National Register Nominations.

**Bernard J. Grad**, FAIA, has been appointed chairman of the Office Building Development Committee of the Greater Newark Chamber of Com-

merce. The Committee will assist the Chamber's drive in expanding the construction and leasing of more office buildings in Newark.

**C. Harrison Hill**, AIA, has been appointed Director of Institutional Planning at Newark State College.

**Herman C. Litwack**, AIA, has been named a member of the Board of Trustees of the National Institute for Architectural Education.

**Finne, Lyman, Finne, Reese**, Architects & Engineers, have moved their

offices to 567 Morris Avenue, Elizabeth.

**Bernard Hacker**, AIA, has been appointed chairman of the Cedar Grove Planning Board.

The development of the Greek Revival style of Architecture (1820-1860) was discussed by **James S. Jones**, AIA, and Mrs. Bradbury K. Thurlow on January 11 at the Flemington Public Library. They told of the origins and development of the Greek Revival style illustrated by slides of notable buildings.

## Dynamic Schools for Tomorrow

That's the theme for a School Planning Conference, jointly sponsored by the N.J. Society of Architects, Rutgers University Graduate School of Education, and the School Planning Services of the Department of Education April 16 and 17 at the Berkeley Carteret Hotel in Asbury Park.

Thursday morning will be given to a discussion of community needs. Mario Fantini, Educational Program Officer for the Ford Foundation will be the luncheon speaker. Educational

Change-Curriculum, Technology and Decision Making, will be discussed in the afternoon. The evening will be devoted to an informal program, or a series of "shirt sleeves sessions."

The wrap-up of the conference on Friday will center around the theme: Design Implications. When further details are confirmed, they will be available through our office or the office of School Planning Services of the Department of Education.

Domenick De Santis

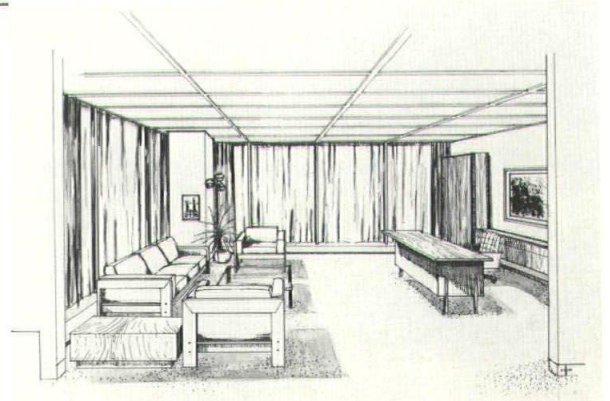
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\*Denotes Associate Members

# ALLIANCE for Architectural PROGRESS

Within the concept of spirited cooperation the Structural Steel and Ornamental Iron Association of New Jersey strives to maintain a continuous flow of educational and informational material and programs to the architectural profession of New Jersey . . . to help keep pace with innovations and advantages of structural steel and ornamental iron in new construction.

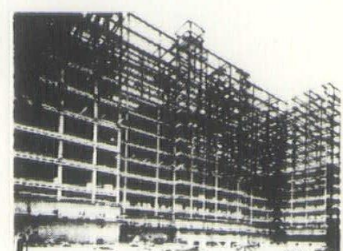
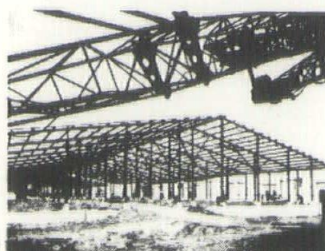
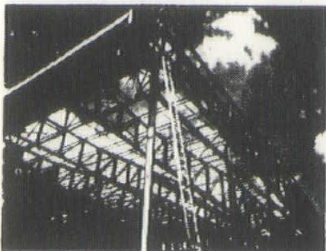
The exchange of technological data and progress creates a tightly welded link between the structural steel industry and the architectural profession to better serve the construction industry and the general public.

## YOURS FREE FOR THE ASKING

Goals and objectives of the Structural Steel and Ornamental Iron Association of New Jersey are set forth in a comprehensive free brochure now available to members of New Jersey Society of Architects, AIA. For your copy write S. S. and O. I. A. of N. J., 11 Commerce Street, Newark, New Jersey.

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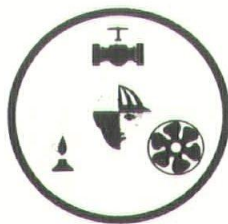
# The Effluent Society?

We will change our nation's **affluent society** to an **effluent society** unless vast remedial measures are taken almost instantly. The effluents given off by industrial plants, sewers, automobiles and building incinerators are polluting the air and waters of our state to the point of pestilence and asphyxiation.

Without the corrective action already begun, New Jersey air would soon be noxious, fresh water supplies critically diminished, streams and rivers devoid of fish, wildlife virtually extinguished.

A key man in the gargantuan task of turning foul air into clean, foul water into fresh, is the mechanical contractor. The same expertise he applies working with you in the construction field is critical to the solution of pollution, both air and water.

He and his team of skilled craftsmen are mighty busy men right now. They're going to be busier still. The quality of life itself in our state depends on it.



THE MECHANICAL CONTRACTING INDUSTRY COUNCIL  
OF NEW JERSEY, 134 Evergreen Place, East Orange